

BULLETIN OF THE ART INSTITUTE OF CHICAGO

APRIL-MAY NINETEEN FORTY-FOUR



BUST OF ST. MARGARET, WALNUT, SCULPTURE BY NIKOLAUS GERHAERT OF LEYDEN (ALSATIAN, WORKED 1462-1473). THE ROBERT ALEXANDER WALTER MEMORIAL FUND.

VOLUME XXXVIII

NUMBER 4

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

A MEDIEVAL MASTERPIECE REDISCOVERED

THE activity of scholars and dealers during the last several generations has left little doubt as to the identity and location of any work of importance surviving from the Middle Ages. However, by great good fortune and a series of happy coincidences, the Institute has become the beneficiary of one of the rare exceptions to this rule. As it turns out, this masterpiece had escaped the attention of experts for more than half a century under a disguising overlay applied by a "restorer" some seventy years ago, clearly in an attempt to make a damaged and then unidentified medieval relic more attractive to the art market of those days.

A reliquary bust¹ in wood covered with soiled and damaged polychromy had been long a very minor item among the vast collections of William Randolph Hearst, under the listing "Bust of a female saint, Spanish, XVI Century." Fortune first smiled on the Institute when, by chance, a European expert,² going through what remained of this collection, had a moment of clairvoyance. His eyes saw past the tawdry exterior of this saintly Cinderella and recognized its startling resemblance to one of a series of plaster casts in the Frauenhaus, the cathedral museum of Strasbourg, which were recorded as taken from wood originals at one time in the Church of SS. Peter and Paul in Weissenburg. Years before, the art historian Voegge had commented on these casts³ and related their originals to the circle of Nikolaus Gerhaert of Leyden, whose

¹ Bust of St. Margaret, walnut, H. 20", W. 17½". Purchased through the Robert A. Waller Memorial Fund.

² The author is indebted to Dr. G. Schönberger who first noted the bust in the Hearst Collection, and to Dr. M. Weinberger who published it; cf., *The Complete Collector*, III (August, 1943), 3 ff.

³ Wilhelm Voegge, *Zeitschrift für Bildende Kunst*, XXIV (1912-13), 97 ff.

identity and importance as an original creative genius was just then coming to light. Two of the originals, St. Catherine and St. Barbara, were shortly afterwards discovered in the collection of J. Pierpont Morgan, now in the possession of the Metropolitan Museum of Art, New York. The whereabouts of the two other originals, St. Margaret and St. Agnes, remained a mystery.

By another curious chance, the writer had assisted some years ago in the recovery from oblivion of a key work⁴ of Nikolaus Gerhaert and had become familiar with the whole problem. Happening to be in New York when the above noted resemblance was discovered, he was called in for his opinion and was able both to confirm the discovery and reserve the treasure-trove for the Institute.

Upon its acquisition, the sculpture was placed in the hands of an expert restorer, Joseph Ternbach, and the unfortunate late polychromy removed. The superb quality of the carved surface beneath permits no doubt that this was the original state as it was left by the artist and is in itself strong evidence that we have, indeed, a work of the master's own hand and not a mere workshop production.

It was then easy to identify the subject of the sculpture as St. Margaret of Antioch, with her normal attributes of the dragon and the book. St. Margaret has been revered as one of the fourteen Saints of Succor, to each of whom is assigned a special protective function against the trials and dangers of human life. St. Margaret is, in particular, the protectress of motherhood and agriculture and in the medieval mind took the function of Demeter in the pagan pantheon. A convert to Christianity dur-

⁴ H. Jantzen, *Städels-Jahrbuch*, IX (1935-36), 5 ff.

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CAST OF ST. MARGARET. FRAUENHAUS, STRASBOURG.



CAST OF ST. AGNES. FRAUENHAUS, STRASBOURG.

ing the great persecutions prior to Constantine, Margaret of Antioch was imprisoned and during her trials prayed that the principle of evil be revealed to her in tangible form. In answer, a terrifying dragon appeared and was about to consume her when the Saint made the sign of the Cross, whereupon the monster vanished.

Both her story and the source of her powers are indicated in the sculpture. The first is embodied in the dragon, here tamed to the harmlessness of a lap dog through the power of the Cross which she originally held in her left hand, and the second through the Holy Writ represented by the book.

Before discussing the mastery with which the artist has at once symbolized and humanized the active powers and beneficence of the Saint, we may outline the actual and probable history of the work of art itself.

Recent research has shown that Nikolaus Gerhaert of Leyden or Leyen, whose importance as a master of the late fifteenth century is attested by his signed sculptures in Trèves (1462) and elsewhere, actually

worked in Strasbourg from 1463 to 1467.⁵ Here it is known he made certain sculptural decorations for the Chancellery which included two type portraits of a man and woman, popularly identified as the Count of Lichtenberg-Hanau and his light o' love, Bärbele of Ottenheim. Like the St. Margaret, both were known after the Franco-Prussian War only by casts, also preserved in the Frauenhaus. About thirty years ago the head of the Count was recovered in a distant city and in 1935 that of Bärbele was brought to light in private possession. Many years before, scholars had pointed out the close connection between the plaster casts of the Bärbele and the four saints from Weissenburg, also in the Frauenhaus.⁶ Now, when it is possible to compare the originals, the

⁵ Otto Wertheimer, *Nikolaus Gerhaert* (Berlin, 1929).

⁶ Th. Demmler, *Jahrbuch der Preussischen Kunstsammlungen*, XLII (1921), 29; Otto Schmitt, *Oberrheinische Plastik* (Freiburg i.B., 1924), pp. 20 ff., Pis. VIII, X, XVI, XVII, XVIII; W. Pinder, *Die Deutsche Plastik*, Part II (Potsdam, 1929), pp. 356 ff.



ST. MARGARET AFTER RESTORATION OF C. 1500.

sisterly relationships of form, if not of spiritual content, between the former and the Institute's St. Margaret are even more immediate, as is indicated in the adjoining illustrations (p. 58). It is true, the face of the Bärbele is broader, more refined and nervous, but no one who has seen both heads can deny the close similarities: the form of the eyes with the lowered lids, the high arched brows which spring winglike from the bridge of the thin nose, the profile of the nose itself, the mobile mouth with its pouting lips, and even the same dimple on the rounded chin. We get the impression that the same woman served as a model for both. However this may be, both busts—the one of stone and the other of wood—must have been made in the same workshop at least under the control of an identical master. While in the Bärbele the artist has been concerned with a lively mundane type, in St. Margaret he has been

occupied with embodying supernal virtues and powers in the person of a gracious woman of gentle birth. The capacities of the sculptor are evidenced by the subtle clarity with which this differentiation has been made. In addition to this refinement of characterization, it is necessary to point out the indications of mastery in the handling of the composition, not only in its implied action, but also in the abstraction of pure form. This, however, will be done later.

Beyond the notation on the Frauenhaus casts that the originals came from the Church of SS. Peter and Paul at Weissenburg, there is no external evidence as to their actual use or placing. An examination of these casts brings out, however, one important indication. Two of them, the St. Catherine and St. Barbara, were evidently designed to be seen at or about normal eye height, while the

St. Margaret and the still unrecovered St. Agnes were clearly made to be seen from below. Actual experiment has shown that the St. Margaret appears to best advantage when so placed. This division is no mere accident. Sculptures of the kind might have been used in *jubés* or chancel screens, or more likely as part of the enrichment of one of the elaborate altarpieces usual at the time. Unfortunately, such fittings as may have originally existed in the Weissenburg church have been destroyed,⁷ though such records as now exist eliminate the possibility of a wood chancel screen. As to the altar, we can offer only parallel examples in the region. The surviving high altar of the parish church of Lorch (1483)⁸ shows

⁷ F. X. Kraus, *Kunst und Alterthum im Unterelsass* (Strassburg, 1876), pp. 599 ff.

⁸ Grete Tiemann, *Beiträge zur Geschichte der Mittelrheinischen Plastik um 1500* (Speyer, 1930), pp. 36 ff., Pls. XII, XV. Mrs. Tiemann points out that this huge altarpiece, the only surviving one in the region of the Middle Rhine, is dependent on works

four similar busts arranged in pairs, two in niches immediately above the altar and two similarly placed on a superior stage. It is, therefore, highly probable that the Weissenburg sculptures were used in this manner.

It may be further inferred that these Weissenburg sculptures were removed from their original positions during either the disturbances of the Thirty Years' War or those of the French Revolution and brought to Strasburg, where the casts were made about 1870, after which the originals disappeared. Probably they were sold.

The cast of St. Margaret was made before the original underwent the "restoration" of the nineteenth century. On the cast the upper leaves of the crown are lacking while the opening for the relic is still visible, and certain pieces later restored are missing. The restorer evidently filled out certain disturbing cracks, in particular one running down from the right eyebrow to the left hand and the book. The fifth finger of the right hand, some missing pieces of the dragon, certain details of the crown, and a new base were all added by the restorer who, at the same time, eliminated the relic hole and covered the entire surface with a gesso ground finished in color and punched gilding. Having undergone this "improvement," the bust appeared on the Paris market and all traces of her provenance were lost. In the eighties, our St. Margaret was incognito in the Gavet Collection. The bust then passed into that of F. Doistau which was sold in 1909.⁶ At this time it was listed as German, sixteenth century. William Randolph Hearst acquired the piece in 1910 in Paris.

of the Upper Rhine and that the four Lorch busts show the influence of Nikolaus Gerhaert.

⁶ Sales Catalogue, Hotel Drouot, Paris, November 1909, No. 414 and plate.



ST. MARGARET AFTER RECENT CLEANING.

When the sculpture came into possession of the Institute, it was necessary to remove all the superficial adornment suffered after 1870, though, unfortunately, the surface scratching made to give the plaster or gesso coat its hold and the traces of stamped pattern could not be eliminated. Certain of the restorations made in the old wood were retained and a few more recent shrinkage cracks filled. Happily the tone and patina of the natural surface remained uninjured save in inconspicuous areas affected by the wood worm. We can therefore say that St. Margaret now appears practically as she did for centuries in her original home.

Though others had been able to make an approximation of the true historical position of the sculpture on the basis of the cast, the qualities present in the original make it possible to eliminate any reservations and ascribe it definitely to the hand of

Nikolaus Gerhaert himself. When we see how skillfully the artist has activated his concept of the saint, indicating in pose and gesture not only her gentle spiritual power and reserve, but her positive and continued beneficence toward her adorers; when we observe the competence with which he has used the forms and lines of the composition to enforce this concept, at the same time solving the difficult problem of indicating the action of the entire figure by implication in the foreshortened bust, and then follow the refined simplicity of the modeling, particularly in the treatment of the face, head, and hands, we realize we are in the presence of a true master. It is impossible to think of the creator of such a work as a follower. Comparison with the works of Nikolaus Gerhaert, even though in stone rather than in wood,¹⁰ brings out so many internal as well as external similarities that the creation of another master so akin and equally powerful, with no other works to substantiate such a creation, would seem unreasonable. Particularly is this so when no suggestion exists of any physical impediments to

¹⁰ All hitherto assigned works of Nikolaus Gerhaert are in stone, but there is a record that in 1466 he furnished a panel for an altar in Constance, which has been destroyed. This panel must have been of wood, for the master in this contemporary record is described as a *bildschneider* (wood carver). See Wertheimer, *op. cit.*, p. 94.



HEAD OF BARBELE. LIEBEGHAUS, FRANKFURT-ON-MAIN.



HEAD OF ST. MARGARET.

Nikolaus Gerhaert's authorship.

In his treatment of the half-figure as though seen at a window, such as in the case of the Bärbele and the St. Margaret, Nikolaus Gerhaert set a prototype for the succeeding generation. The well-known busts of the choir stalls in Ulm and from Weingarten show the master's immediate influence; numerous other examples made toward the end of the century reflect the same original impulse and demonstrate its continued potency.

It should be noted here that the St. Margaret, like other works of the master, indicates his unique power of blending the new realism with the inner spiritual convictions of the Gothic Age. It is this ability which made Nikolaus Gerhaert the most developed and powerful northern sculptor of his time.

Quite apart from its intrinsic value and importance as a work of art, such a creation of Nikolaus Gerhaert must hold a key position of great significance in the whole stylistic development of late medieval sculpture in western and southern Germany.

Oswald Goetz with the collaboration of
Meyric R. Rogers



GLAZED POTTERY HORSE, T'ANG DYNASTY (618-906 A.D.). 24 $\frac{3}{4}$ " HIGH. GIFT OF RUSSELL TYSON.

A POTTERY HORSE OF THE T'ANG DYNASTY

PERHAPS a dozen years ago one of the early members of the Nazi party (I believe he was no. 34) remarked that no Christmas tree in Germany was complete without a Chinese horse. The remark happens to have some point because it was made by the most distinguished Orientalist in that country, curator in one of the great Berlin museums. We should naturally conclude that the number of Chinese pottery horses is legion, which is decidedly the case, whether they were made in China or not, and regardless of their age or authenticity.

The horses under discussion were tomb accessories, "undertakers' supplies," and their quality depended directly upon the importance of the deceased and the sculp-

tural ability of the makers. They were of various sizes, large and small, the largest about the size of the horse here illustrated, a recent most welcome gift from Russell Tyson. In Mr. Tyson's collection are also the only miniature glazed T'ang horses I know, so that in the Art Institute one may see the extremes as well as a number of intermediate examples.

Just as was the case with the famed Tanagra figurines of Greece, these horses were made in molds and were turned out in vast quantities. Legs and bodies, in the same manner, were often made separately so they could be joined at various angles as is altogether too apparent in some of the less successful animals. In the cruder galloping horses the legs are running fast

while the body maintains a static placidity. One can see how easy it is to take a T'ang horse originally pressed in a mold and make another mold from it which could be the beginning of a bewildering host of similar horses. When these are made from clay from the same quarries where the original horses had their beginnings, curatorial problems are greatly multiplied. Faking antiquities has been hallowed in China by the sanction of ages, so we should not point the finger of scorn but merely murmur, *Caveat emptor*. Thirst for quick returns, however, often leads the owners of the "stables" to substitute quick drying plaster for the more laborious baked clay, and to multiply the signs of age by means of modern glue and thousand-year-old mud, politely termed "loess." To such the curators are sincerely grateful.

These funerary horses varied greatly in cost because of the varying ability of the clientele to pay. Undoubtedly the unglazed ones were cheaper, and they were frequently colored brightly, not to say crudely, with washes of clay slip, most of which has disappeared through long burial in damp ground. Traces of such color now remaining give only a hint of their original brilliancy. But we have merely to recall that much of the great Greek sculpture of all time was colored after the fashion of present day circus wagons to realize that color conventions are generally matters of style and fashion rather than expressions of esthetic principles.

Our spirited charger, though of pottery technique, is a veritable sculptural masterpiece. His anonymous creator had the same power of expression as did those equally anonymous Gothic sculptors whose creations enliven the medieval cathedrals.

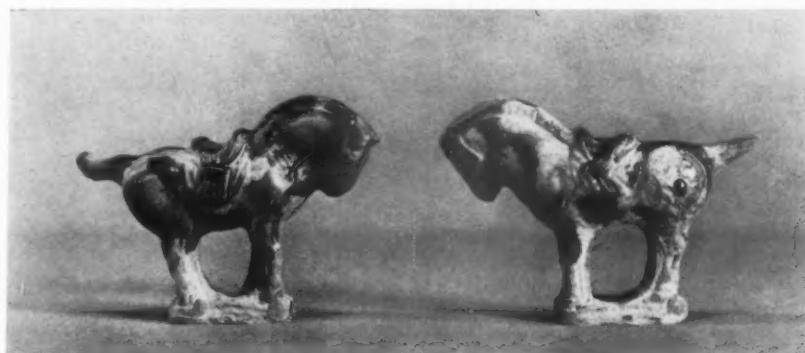
Like the others, our horse was pressed in a mold, the legs and body in separate pieces. The lower part of the belly is left open so that the worker's hand could easily pack the clay lining into firm contact with the many meaningful details of the mold. Some T'ang horses had the mane and tail added from more naturalistic materials, possibly horsehair, silk, or wool. In such cases a

deep slit was left along the ridge of the neck and a hole in the rump for the insertion of the tail. Fortunately our steed is a total ceramic product, and the convention adopted to represent the mane adds much to the sweeping curve of the arched neck. To one who has never admired docked tails on horses or dogs this horse's tail is something of an anti-climax in spite of its cocky stance. It appears to be enclosed in a casing, something like the eel-skin queue covers which our great-great-grandfathers wore.²

During the T'ang dynasty (618-906 A.D.) when this horse was made, there was only a limited range of colored glazes, yellow running into deep brown, green, blue, and a sort of straw-colored flux. These were often applied in a hit or miss fashion which gives to T'ang ceramics a spotty effect that is not always easy to like. Here the colors have been purposefully applied. The main darks are brown with occasional purplish areas. The elaborate harness is green and yellow, probably representing leather straps and gilt bronze harness ornaments which we know were very popular during the T'ang period. An ornamental collar bears plumelike tufts. As some T'ang horses wear bells around their necks these tufts may have enclosed bells. The tail and mane are light straw color.

What differentiates this horse, to the best of our knowledge the sole survivor of his mold, from the ordinary Chinese funerary equine? The unusual pose, the superbly modeled legs, the expression of vigor and boundless vitality are not possessed by the majority of Chinese horses in the flesh or out. Too often their poses are either stodgy, or a caricature of movement. Energy such as each curve and profile here indicates is almost in a class by

² Whether or not a rider occupied the saddle we do not know, but the fact that most of it is unglazed would indicate such a possibility. On the other hand it might mean that the saddle had been colored with a pigment which at that time could not be found in the form of a glaze. This was frequently done: faces and hands were often colored naturally with a kind of paint while the costumes were glazed in the conventional colors.



PAIR OF MINIATURE HORSES, CHINESE, T'ANG DYNASTY. $2\frac{3}{8}$ " HIGH. LENT BY RUSSELL TYSON.

itself. In remote times, as with most people of primitive religious beliefs, the Chinese practiced human sacrifice at the graves of important people. Their wives, horse, dogs, attendants, anything necessary for their happiness in a future life were sent along after the departed spirit. This practice was deplored by Confucius though it probably ceased long before his time. Eventually the practical Chinese, who realized the high cost of replacements, decided that figurines could be made to serve to the equal satis-

faction of the dead, and events proved that they were right. It was during the T'ang dynasty that funerary figures achieved their highest perfection and among the best of them our horse must be placed. That customs persist in China is evidenced by present day funerary practices, where paper models of the departed's most prized possessions are burnt during the ceremonies. It is a long step from human sacrifice, but the belief behind it is the same.

CHARLES FABENS KELLEY

EXHIBITIONS

October 7-May 17—Costume Shawls (European Section). *Gallery A3.*

The shawl became very important in the textile and costume field during the first half of the nineteenth century with the European adaptations of the Indian cashmere type. This exhibition is supplemented by one in the Oriental Department.

October 21-June 30—An Exhibition of Antique Shawls. *Gallery H9.*

A stunning show of exquisite old shawls from Persia and India which were an indispensable part of every lady's costume during the late eighteenth and early nineteenth centuries.

November 8-October 2—Staffordshire Figurines and Toby Jugs. Special loan exhibition. *Gallery G11.*

A group of fine English figure pottery of the end of the eighteenth century, principally from the Whieldon and Wood kilns.

January 28-September 15—Rococo: Prints before the French Revolution. *Gallery 12.*

A large selection of outstanding prints presenting a comprehensive survey of a flourishing period in the history of French engraving.

February 18-September 15—Drawings and Lithographs by George Bellows. *Gallery 13.*

A selection of the more important prints and drawings by George Bellows from the Art Institute's permanent collection.

February 25-May 1—Color Woodcuts by Louis Schanker. *Gallery 16.*

A one-man show by this progressive American artist, demonstrating his use of a complicated color woodblock technique in which he sometimes employs as many as six and seven colors.

March 30-May 7—The Room of Chicago Art: Paintings by Private Don Mundt and Sculpture by Mario C. Ubaldi. *Gallery 52.*

A group of paintings by one of our most vigorous young artists, and sculpture by an equally gifted young Chicago sculptor.

April 1-April 30—Masterpiece of the Month: Pietà, painting by Gerard David (Flemish, 1450 or 60-1523). The Mr. and Mrs. Martin A. Ryerson Collection.

A beautiful expression of the painter's mystical devotion, this panel probably formed part of a larger altarpiece.

April 1-May 22—Exhibition of Mural Paintings from the Cave Temples of India in Replica by Sarkis Katchadourian. *Gallery H5.*

Another group of stunning paintings which created so much enthusiasm last year.

April 13-May 14—Portraits and Allegories of the Renaissance. Special loan exhibition. *Gallery G60.*

The problems of portrait and picture composition as met by the makers of medals and plaquettes during the fifteenth and sixteenth centuries. An exhibition based on a notable collection of original bronzes lent by Sigmund Morgenroth of Santa Barbara, California. Comparative material in the fields of painting and the graphic arts will be shown in reproduction.

April 13-May 14—Posada, Printmaker to the Mexican People, Exhibition lent by the Dirección General de Educación Estética, Mexico. *Galleries G52-G57.*

Posada was Mexico's greatest printmaker, and his popular designs drawn for ballads, book covers, news events, music sheets, and broadsides influenced the whole modern Mexican school. This is the first complete showing of his work in the United States and comes to Chicago directly from the Dirección General de Educación Estética in Mexico City, where, during the summer of 1943, it was an enormous success.

April 13-May 14—Twenty-two Water Colors by Winslow Homer. *Gallery G59.*

The Institute's outstanding group of Homer water colors have been reframed and may now be seen at their best.

April 13-May 14—Water Colors from the Art Institute's Collection. *Gallery G58.*

A group of distinguished American water colors acquired during the last few years.

April 13-May 14—Who Is Posada? *The Gallery of Art Interpretation.*

A related exhibition explaining Posada with photographs, actual objects, diagrams, and prints.

April 18-May 21—Art in War: An Exhibition of Paintings of Naval Aviation. The Abbott Laboratory Collection. *Gallery 53.*

A pictorial history of Naval Aviation from pre-flight training to actual combat duty by seven leading American artists: Howard Baer, Robert Benney, Adolf Dehn, Don Freeman, Joseph Hirsch, Georges Schreiber, and Lawrence Beall Smith.

May 1-May 31—The Masterpiece of the Month: Silver Teapot by Paul Revere (Boston, 1735-1818). Gift of Mrs. Edwin A. Seipp through the Antiquarian Society.

A rare early masterpiece of American silversmithing made by the Revolutionary hero, 1755-1760.

- May 11-June 18—The Room of Chicago Art: Paintings by Gertrude Abercrombie and Harold Noecker. *Gallery 52.*
These two highly imaginative artists are particularly interested in fanciful and illusory subjects.
- June 1-June 30—The Masterpiece of the Month: Courtyard of Building in Ruins, drawing by Canaletto (Venetian, 1697-1768). The Samuel P. Avery Fund.
A particularly refined drawing, hitherto unpublished, recently purchased for the Art Institute's collection.
- June 6-December 6—Embroidery and Its Uses. European and American, *Galleries A2, 3, 4. Near and Far East, Gallery H5.*
An exhibition drawn from the permanent collection of two departments of the Institute, designed to show the various methods and techniques used by Oriental and Occidental embroiderers.
- June 8-July 9—Art in War: Edith Cavell by George Bellows (American, 1882-1925). *Gallery 53.*
In the last war Edith Cavell, a British Red Cross nurse, was on duty in a Belgian hospital. During the occupation of Belgium by the Germans, she helped British, French, and Belgian soldiers to escape, but was finally apprehended by the Germans and executed by a firing squad on October 12, 1915. In 1918 Bellows painted this stirring and dramatic composition depicting the tragic event.
- June 8-August 20—Fifty-fifth Annual American Exhibition: Water Colors and Drawings. *Galleries G51-G61.*
A special feature of the exhibition this year will be one-man rooms by Eugene Berman, Jon Corbino, and William Fett, as well as a group of water colors from Latin America.
- June 22-July 23—The Room of Chicago Art: Paintings by Rowena Fry and Ethel Spears. *Gallery 52.*
These two artists are particularly noted for their charming and decorative paintings which are executed with lively colors and clear-cut designs.
- July 1-July 31—The Masterpiece of the Month: Portrait of Lodovico Madruzzo, painting by Giovanni Battista Moroni (Brescian, 1510/25-1578). The Charles H. and Mary F. S. Worcester Collection.
Dignity of conception and suavity of brushstroke and color distinguish this restrained portrait of a Venetian nobleman.
- July 27-September 10—The Room of Chicago Art: Paintings by Charles Biesel and J. Jeffrey Grant. *Gallery 52.*
Charming landscapes by two well-known Chicago painters.
- August 1-August 31—The Masterpiece of the Month: St. Margaret of Antioch, carved walnut by Nikolaus Gerhaert of Leyden (Alsatian, worked 1462-1473). The Robert Alexander Waller Memorial Fund.
A newly rediscovered masterpiece of late medieval sculpture made about 1465.
- August 31-October 1—Annual Exhibition by Students of the School of the Art Institute. *Galleries G52-G61.*
This yearly event never fails to be stimulating and full of interest. The installation, entirely carried on by the students, is always fresh and original.
- September 1-September 30—The Masterpiece of the Month: Landscape with Sacrificial Procession, painting by Claude Gellée (French, 1600-1682). The Robert Alexander Waller Memorial Fund.
An eighteenth century example of a classical theme painted in a romantic setting.

POSADA SEMINAR

YOU are invited to attend a Seminar held in connection with the exhibition, Posada, Printmaker to the Mexican People. This exhibit, lent by the Dirección General de Educación Estética, Mexico, will open on April 13 and will remain on view until May 14, 1944. The Posada Exhibition shows for the first time to the United States the work of the great Mexican printmaker, coming to Chicago directly from the Palacio de Bellas Artes.

To stress the importance of the exhibit and to emphasize the quality and significance of Posada's art, The Art Institute of Chicago has invited some of the leading authorities on Mexico and its art to present a series of discussions under the auspices of The Scammon Fund. The Seminar will be held on Friday, April 28, and is open free to Members, who, however, should write to Mr. Daniel Catton Rich, Director of Fine Arts, for tickets which will be issued in the order of application. Only one ticket for each session will be sent to each Member who may request one guest ticket in addition. Please indicate which meetings of the Seminar listed below you are planning to attend, since individual tickets are being issued for each session. Members are urged to write for tickets as soon as possible.

Program for Friday, April 28

THE ART INSTITUTE OF CHICAGO

SESSION ONE

11:00 a. m., Fullerton Hall

THE SIGNIFICANCE OF POSADA (*Illustrated.*)

FERNANDO GAMBOA, *Organizer of Exhibitions*, Palacio de Bellas Artes, Mexico, and *Mexican Commissioner to the Posada Exhibition in the United States.*

SESSION TWO

A. 2:00 p. m., Fullerton Hall

THE SOURCES OF POSADA'S STYLE (*Illustrated.*)

WALTER PACH, *critic, lecturer, and writer*, New York City.

The influences which formed the artist's work. In 1922 and 1942 Mr. Pach was invited by the University of Mexico to lecture on art. Last season he had a special opportunity for studying the great Posada Exhibition at the Palacio de Bellas Artes, Mexico.

B. 3:15 p. m., Fullerton Hall

POSADA AS A PRINTMAKER (*Illustrated.*)

CARL ZIGROSSER, *Curator of Prints*, Philadelphia Museum of Art.

A discussion of the artist's technique and style as well as his influence on modern Mexican printmakers. Mr. Zigrosser was one of the first Americans to collect and appreciate Mexican graphic arts and is the author of *Fine Prints, Old and New*, 1937, *Six Centuries of Fine Prints*, 1937, *The Artist in America*, 1942.

SESSION THREE

8:15 p. m., Fullerton Hall

POSADA'S MEXICO

RENE D'HARONCOURT, *Vice-President in Charge of Foreign Activities*, The Museum of Modern Art, New York City.

The story of a popular engraver who saw in the laughter and the tribulations of his neighborhood an outline of the great passions of his country.

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

APRIL-MAY

VOL. XXXVIII NO. 4

MEMBERS' CALENDAR

April 7—September 30

Lectures are given in Fullerton Hall unless otherwise noted.

Members and their immediate families are admitted free to all exhibitions, lectures, concerts, motion pictures, receptions, and other programs arranged by the Museum and the Membership Lecture Department. The building and the permanent collections of the Art Institute are open free to Members every day of the year.

LECTURE COURSES AND CLASSES

Art Institute Collections—Gallery Talks on Permanent and Temporary Exhibitions.—Mondays at 11:00 A.M., *Miss Helen Parker*; 11:55 A.M., *George Buehr*, demonstrating techniques.

Clinic of Good Taste—Mondays at 2:00 P.M., *Dudley Crafts Watson*. Occasional guest speakers conduct this clinic. Repeated alternate Monday evenings at 7:45.

Adult Sketch Classes for Novices—Monday evening from 5:45 to 7:30 P.M., Friday mornings from 10:00 to 12:00 Noon, *George Buehr*, assisted by *Margaret Myers*. Sketching materials are supplied for 15 cents.

The Current Exhibitions—Tuesdays as listed below at 6:30 P.M. Gallery lectures by *Miss Helen Parker*.

Current Exhibition Promenades—Fridays at 12:15 Noon and 6:30 P.M., *Dr. Watson* and members of the staff.

History and Enjoyment of Art—Fridays at 2:30 P.M. *Dr. Watson* illustrates these lectures with slides in color, motion pictures, and correlated music. Other staff members speak occasionally.

Art through Travel—Friday evenings at 7:30 P.M., *Dr. Watson*. These lectures are generally repeated Sundays at 3:15 P.M. for Members and the public. The charge to the public is 30 cents, including Federal tax. Members are admitted free of charge, families of Members and out-of-town visiting guests must pay the Federal tax of 5 cents per person.

Classes for Children under the James Nelson and Anna Louise Raymond Fund for Children—Saturdays at 1:10 P.M. The practice and appreciation of art, with demonstrations of drawing, design, and painting by *Dr. Watson* and *Mr. Buehr*. Problems are assigned to be done at home, and all work by the children is marked and criticized. There are two additional free scholarship classes for children attending public schools within the city of Chicago. These scholarships are awarded through the Director of Art in the public schools.

DATE	HOUR	
APRIL		
Fri. 7	10:00 A.M. 12:15 P.M.	SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> . A MEDIEVAL MASTERPIECE, THE GREAT ALTAR FROM AMIENS. <i>Daniel Catton Rich</i> . Gallery 46.
	2:30 P.M. 7:00 P.M.	HOW POTTERY IS MADE (A Demonstration). <i>Eugene Deutsch</i> . COLOR WOODCUTS BY LOUIS SCHANKER. <i>Katharine Kuh</i> . Gallery 16.
	8:00 P.M.	THE CYCLE OF FLOWERS THROUGH THE YEAR. <i>Mrs. Charles Walgreen</i> .

DATE	HOUR	
APRIL		
Sat. 8	1:10 P.M.	GREAT RELIGIOUS AND HISTORICAL PICTURES (The James Nelson and Anna Louise Raymond Fund for Children). <i>George Buehr.</i>
Sun. 9	3:15 P.M.	THE CYCLE OF FLOWERS THROUGH THE YEAR. <i>Mrs. Charles Walgreen.</i>
Mon. 10	11:00 A.M. 11:55 A.M. 2:00 P.M.	PAINTINGS BY PRIVATE DON MUNDT AND SCULPTURE BY MARIO UBALDI. <i>Miss Helen Parker.</i> Gallery 52. PAINTING A NIGHT PICTURE. <i>George Buehr.</i> Gallery 52. FIELD DAY—TOUR THROUGH FINE ARTS BUILDING—STUDIOS, CLUBS, GALLERIES (Clinic of Good Taste). <i>George Buehr.</i>
Tu. 11	5:45 P.M. 8:00 P.M. 6:30 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> TRAVEL IN THE LAND OF THE MAYAS. <i>John W. Ruettlinger.</i> ROCOCO: PRINTS BEFORE THE FRENCH REVOLUTION. <i>Miss Helen Parker.</i> Gallery 2.
Fri. 14	10:00 A.M. 12:15 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> PORTRAITS AND ALLEGORIES OF THE RENAISSANCE. <i>George Buehr.</i> Gallery 66.
	2:30 P.M.	WHAT THE CHINESE THINK ABOUT ART. <i>Charles Fabens Kelley.</i>
	7:00 P.M.	REPETITION OF 12:15 LECTURE.
Sat. 15	8:00 P.M. 1:10 P.M.	PENNSYLVANIA (Art through Travel). <i>Dudley Crafts Watson.</i> DRAWING CARTOONS AND CARICATURES (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr.</i>
Sun. 16	3:15 P.M.	PENNSYLVANIA (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 17	11:00 A.M. 11:55 A.M.	THE ART OF JOSÉ GUADALUPE POSADA, I. <i>Miss Helen Parker.</i> Galleries G52-G57.
	2:00 P.M.	A PICTORIAL ANALYSIS OF POSADA. <i>George Buehr.</i> Galleries G52-G57.
	5:45 P.M. 8:00 P.M. 6:30 P.M.	GOOD TASTE IN OLD MEXICO (Clinic of Good Taste). <i>Dudley Crafts Watson.</i> SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> PENNSYLVANIA. <i>Dudley Crafts Watson.</i>
Tu. 18		THE ART OF JOSÉ GUADALUPE POSADA, I. <i>Miss Helen Parker.</i> Gallery 2.
Fri. 21	10:00 A.M. 12:15 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> THE ART OF JOSÉ GUADALUPE POSADA. <i>Dudley Crafts Watson.</i> Galleries G52-G57.
	2:30 P.M.	SOUTH AMERICAN ART IN NORTH AMERICA. <i>Miss Marinobel Smith.</i>
	7:00 P.M. 8:00 P.M.	REPETITION OF 12:15 LECTURE.
Sat. 22	1:10 P.M.	A GREAT INDUSTRY COLLECTS CONTEMPORARY ART. <i>Miss Marinobel Smith.</i>
Sun. 23	3:15 P.M.	HISTORY OF CARTOONS AND CARICATURES (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr.</i>
Mon. 24	11:00 A.M. 11:55 A.M.	OUR GREAT SOUTHWEST (Art through Travel). <i>Dudley Crafts Watson.</i> THE ART OF JOSÉ GUADALUPE POSADA, II. <i>Helen Parker.</i> Galleries G52-G57.
	2:00 P.M.	DRAWINGS CARTOONS AND CARICATURES. <i>George Buehr.</i> Galleries G52-G57.
	5:45 P.M. 8:00 P.M. 6:30 P.M.	WAYMAN ADAMS PAINTING A PORTRAIT—A Film in Color. <i>Dudley Crafts Watson.</i> (Final.) SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> OUR GREAT SOUTHWEST. <i>Dudley Crafts Watson.</i> (Final.)
Tu. 25		THE ART OF JOSE GUADALUPE POSADA, II. <i>Miss Helen Parker.</i> Gallery 2.
Fri. 28	10:00 A.M. 12:15 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> THE ART OF JOSÉ GUADALUPE POSADA. <i>George Buehr.</i> Galleries G52-G57.

DATE	HOUR	
APRIL Sat. 29	1:10 P.M.	PAINTING OUT OF DOORS (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr.</i>
Sun. 30	3:15 P.M.	RUSSIA'S CONTRIBUTION TO AMERICAN ART. <i>Dudley Crafts Watson.</i>
MAY Mon. 1	11:00 A.M.	PORTRAITS AND ALLEGORIES OF THE RENAISSANCE. <i>Miss Helen Parker.</i> Gallery G60.
	11:55 A.M.	COMPOSING A MODERN ALLEGORY. <i>George Buehr.</i> Gallery G60.
Tu. 2	5:45 P.M. 2:30 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> POSADA AND THE DAY OF THE DEAD (Illustrated). <i>Miss Florence Arquin.</i> Given under the auspices of The Scammon Fund Lectures.
Fri. 5	10:00 A.M. 12:15 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> PORTRAITS AND ALLEGORIES OF THE RENAISSANCE. <i>Dudley Crafts Watson.</i> Gallery G60.
	2:30 P.M.	NORWEGIAN ART. <i>Dudley Crafts Watson.</i>
	4:00 P.M.	MEMBERSHIP TEA, Clubroom.
	7:00 P.M.	REPETITION OF 12:15 LECTURE.
	8:00 P.M.	NORWAY—PAST AND PRESENT (Art through Travel). <i>Dudley Crafts Watson.</i>
Sat. 6	1:10 P.M.	GREAT LANDSCAPE PAINTINGS (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr.</i>
Sun. 7	3:15 P.M.	NORWAY—PAST AND PRESENT (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 8	11:00 A.M.	EXHIBITION OF MURAL PAINTINGS FROM THE CAVE TEMPLES OF INDIA IN REPLICA BY SARKIS KATCHADOURIAN. <i>Miss Helen Parker.</i> Gallery H5.
	11:55 A.M.	DESIGNING A MURAL. <i>George Buehr.</i> Gallery H5.
Tu. 9	5:45 P.M. 6:30 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> PORTRAITS AND ALLEGORIES OF THE RENAISSANCE. <i>Miss Helen Parker.</i> Gallery 2.
Fri. 12	10:00 A.M. 12:15 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> PAINTINGS OF GERTRUDE ABERCROMBIE AND HAROLD NOECKER. <i>George Buehr.</i> Gallery 52.
	2:30 P.M.	VENETIAN ART. <i>Dudley Crafts Watson.</i>
	7:00 P.M.	REPETITION OF 12:15 LECTURE.
	8:00 P.M.	VENICE (Art through Travel). <i>Dudley Crafts Watson.</i>
Sat. 13	1:10 P.M.	PENCIL, PEN AND INK, AND CRAYON (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr.</i>
Sun. 14	3:15 P.M.	VENICE (Art through Travel). <i>Dudley Crafts Watson.</i>
Mon. 15	11:00 A.M.	OUTDOOR SCULPTURE. <i>Helen Parker.</i> Gallery 2. (Final.)
	11:55 A.M.	A PAINTING OF WATER. <i>George Buehr.</i> McKinlock Court. (Final.)
	5:45 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> (Final.)
Fri. 19	10:00 A.M.	SKETCH CLASS. <i>Dudley Crafts Watson, assisted by Margaret Myers.</i>
	12:15 P.M.	ART IN WAR: EXHIBIT OF PAINTING OF NAVAL AVIATION. <i>Dudley Crafts Watson.</i> Gallery 53.
	2:30 P.M.	CANADIAN ART. <i>Dudley Crafts Watson.</i>
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
Sat. 20	7:30 P.M. 1:10 P.M.	CANADA (Art through Travel). <i>Dudley Crafts Watson.</i> WATER COLOR, TEMPERA, AND OIL (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson.</i> (Final.)
Sun. 21	3:15 P.M.	CANADA (Art through Travel). <i>Dudley Crafts Watson.</i>
Tu. 23	6:30 P.M.	Subject to be announced. <i>Miss Helen Parker.</i> Gallery 2.
Fri. 26	10:00 A.M.	SKETCH CLASS. <i>Dudley Crafts Watson, assisted by Margaret Myers.</i> (Final.)

DATE MAY	HOUR	
Fri. 26	12:15 P.M.	GALLERY TOUR—SUBJECT TO BE ANNOUNCED. <i>Dudley Crafts Watson.</i> (Final.)
	2:30 P.M.	NEW ADVENTURES IN OLD MEXICO. <i>Dudley Crafts Watson.</i> (Final.)
	6:30 P.M. 7:30 P.M.	REPETITION OF 12:15 LECTURE. (Final.) NEW ADVENTURES IN OLD MEXICO (Art through Travel). <i>Dudley Crafts Watson.</i> (Final.)
Sun. 28	3:15 P.M.	NEW ADVENTURES IN OLD MEXICO (Art through Travel). <i>Dudley Crafts Watson.</i> (Final.)

MEMBERSHIP TEAS

THE third in the series of teas given by Members to distinguished artists is scheduled for Friday, May 5, at 4:00 P.M. in the Clubroom. Members of the staff, with the assistance of members of the Chicago Junior League, will receive informally and introduce artists and others of interest in the art world.

LECTURES AND GUIDE SERVICE FOR THE PUBLIC

Department of Education. Miss Helen Parker, Head.

The Department of Education offers guide service by appointment to individuals, groups, and organizations. Gallery lectures on the permanent and temporary exhibitions, or lectures illustrated with slides on desired topics may be arranged. For information regarding fees and other details, please consult the department office in Gallery 2.

Free gallery tours for children of the Chicago Public Schools may be had by appointment made in advance.

EVENING GALLERY TALKS. Lectures in the galleries by Miss Helen Parker on the current exhibitions and permanent collection. The course is open to anyone. Tuesdays as listed below at 6:30 P.M., \$5.00 for twelve lectures, plus \$1.00 Federal tax. Single lectures 50 cents, plus 10 cents tax. *Free to Members.*

ADVENTURES IN THE ARTS. The Florence Dibell Bartlett Series of Lectures. The program will be devoted chiefly to modern French painting. Free in Fullerton Hall, Thursday evenings at 6:30 P.M., Miss Helen Parker, lecturer.

The following lectures, given by Miss Parker, are open to anyone:

DATE APRIL	HOUR		Place of Meeting
Th. 6	*6:30 P.M.	ART QUIZ—An "Information, Please" Program. <i>Miss Helen Parker, Quiz Mistress. Guest Experts: Miss Kathleen Blackshear, Charles Fabens Kelley, Mrs. Katharine Kuh, Frederick A. Sweet.</i>	Fullerton Hall
Tu. 11	6:30 P.M.	ROCOCO: PRINTS BEFORE THE FRENCH REVOLUTION.	Gallery 2
Th. 13	*6:30 P.M.	GAUGUIN AND SOME OTHER MODERN FRENCH PAINTERS.	Fullerton Hall
Tu. 18	6:30 P.M.	THE ART OF JOSÉ GUADALUPE POSADA, I. PICASSO.	Gallery 2
Th. 20	*6:30 P.M.		Fullerton Hall
Tu. 25	6:30 P.M.	THE ART OF JOSÉ GUADALUPE POSADA, II. TWENTIETH CENTURY FRENCH PAINTERS.	Gallery 2
Th. 27	*6:30 P.M.		Fullerton Hall
MAY			
Th. 4	*6:30 P.M.	MODERN ARTISTS IN MOTION PICTURES. <i>Mrs. Charles B. Goodspeed.</i>	Fullerton Hall

DATE	HOUR		Place of Meeting
MAY Tu. 9	6:30 P.M.	PORTRAITS AND ALLEGORIES OF THE RENAISSANCE.	
Th. 11	*6:30 P.M.	POSADA AND HIS BACKGROUND IN MEXICO.	Gallery 2
Th. 18	*6:30 P.M.	ENGLAND RE-VISITED.	Fullerton Hall
JUNE Tu. 23	6:30 P.M.	Subject to be announced.	Fullerton Hall
Tu. 6	6:30 P.M.	Subject to be announced.	Gallery 2
			Gallery 2

* Programs marked with an asterisk constitute the Art Institute's contribution to public art education and are open free to the public.

FREE FILM PROGRAM

THE series of motion pictures "Art around the World" will be continued through April on Saturday afternoons at 2:30 in Fullerton Hall. The subjects are as follows:

- April 1. WEDDING OF PALO—a sensitive and accurate recording of the customs of the East Greenland Eskimos.
- April 8. PEARLS OF THE CROWN—Sacha Guitry in a film with rich historical background.
- April 15. FILMS ON MEXICO—shown as a background for the Posada Exhibition.
- April 22. THE FORGOTTEN VILLAGE—a picture of the customs and superstitions of the Indians in a remote pueblo in Mexico.
- April 29. MEXICAN SYMPHONY—a series of films by Eisenstein on various aspects of Mexico—further supplementary material for the Posada Exhibition.

SUMMER PROGRAM FREE TO MEMBERS

GALLERY PROMENADES IN THE SUMMER EXHIBITIONS.

On Wednesday, June 28, July 26, and August 30 at 2:30 P.M. The first will be led by Dudley Crafts Watson; the other leaders will be announced on the Fullerton Hall bulletin board.

MEMBERSHIP ADULT SKETCH CLASS.

Wednesday mornings in Fullerton Hall from 11:30 to 1:00 P.M.—starting June 7 and going through September 13. The course will be conducted through June by Dudley Crafts Watson, and through July, August, and September by Margaret Myers who will occasionally present guest artists. Sketching materials may be bought at the door for fifteen cents.

SKETCH CLASS FOR CHILDREN OF MEMBERS.

Wednesday mornings in Fullerton Hall from 9:30 to 11 o'clock—starting July 5 and going through August 30. Margaret Myers will conduct this class. Sketching materials may be bought at the door for ten cents.

SUMMER TEA.

Tea will be served in McKinlock Court on Wednesday, June 28, at 3:45 o'clock; this is the last of the series of Membership teas in this season. Members and the staff of the Art Institute will have as their guests distinguished persons in the art world.

FALL PROGRAM OF LECTURES

September 22—September 30

DATE SEPTEMBER	HOUR	
Fri. 22	10:00 A.M. 12:15 P.M. 2:30 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> GALLERY TOUR OF THE NEW EXHIBITS. <i>Dudley Crafts Watson.</i> PAINTING A WATER COLOR (A Demonstration). <i>Dudley Crafts Watson.</i>
	6:30 P.M. 7:30 P.M.	REPETITION OF 12:15 LECTURE. <i>MICHOACAN, MEXICO (Art through Travel).</i> <i>Dudley Crafts Watson.</i>
Sat. 23	1:10 P.M.	REVIEW OF SUMMER SKETCHES (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr.</i>
Sun. 24	3:15 P.M.	<i>MICHOACAN, MEXICO (Art through Travel).</i> <i>Dudley Crafts Watson.</i>
Mon. 25	11:00 A.M. 11:55 A.M. 2:00 P.M.	THE SUMMER EXHIBITIONS. <i>Miss Helen Parker.</i> THE SUMMER EXHIBITIONS. <i>George Buehr.</i> FIRST RULES FOR A BEAUTIFUL HOME (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	5:45 P.M. 8:00 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> <i>MICHOACAN, MEXICO. Dudley Crafts Watson.</i>
Fri. 29	10:00 A.M. 12:15 P.M. 2:30 P.M. 6:30 P.M. 7:30 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers.</i> LAST GLIMPSE OF THE SUMMER EXHIBITS. <i>George Buehr.</i> MASTERS OF WATER COLOR. <i>Dudley Crafts Watson.</i> REPETITION OF 12:15 LECTURE. <i>JALISCO, MEXICO (Art through Travel).</i> <i>Dudley Crafts Watson.</i>
Sat. 30	1:10 P.M.	VACATION PICTURES BY THE MASTERS (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson and George Buehr.</i>

DEPARTMENT OF REPRODUCTIONS

GOLDEN SANDS, a facile water color by Russell Flint, and Ballet Dancers, a dis- tinquished pastel by Edgar Degas, have just been published and On the Terrace by Auguste Renoir will be ready about May 1. The Gourmet by Pablo Picasso will be issued in June, followed about August 1 by Claude Monet's beautiful still life, Fruit: Apples and Grapes. It is hoped that the department will be able to add one color reproduction to its collection each month.

ANNUAL AMERICAN EXHIBITION

The Trustees Committee on Painting and Sculpture announces that, due to a broader exhibition program planned for the Art Institute, it has been decided to hold a single exhibition by American artists each year in place of the Annual Exhibition of American Paintings and Sculpture and the International Water Color Exhibition.

The new exhibition will continue the name, Annual American Exhibition, and one year will be composed of water colors and drawings and the next of oil paintings and sculpture.

GOODMAN THEATRE

MEMBERS' SERIES

SINCE this *Bulletin* is the last issue for the current season, it includes the Goodman Theatre calendar for May, as well as for April.

The April production is Shakespeare's *King Lear*. Mr. David Itkin, who had been for many years associated with the Moscow Art Theatre and for the last fourteen years a member of the staff of the Goodman Theatre, will play the role of the King. It would be presumptuous to write a paragraph about a play to which volumes of critical study and appreciation have been devoted by outstanding European and American students of the theater and drama. It must suffice to say that *King Lear* is often considered Shakespeare's finest tragedy.

King Lear will open on April 13 and will play April 14, 15, 19, 20, 21, 22, 26, 27, 28, 29, May 3, 4, 5, 6, with a Sunday evening performance on April 23 and a matinee on Thursday, April 27.

What a Life by Clifford Goldsmith will be the eighth play of the Members' Series. Mr. Goldsmith may be said to have initiated in the contemporary theatre the current epidemic of plays which concern themselves with the life of the adolescent generation. It is equally safe to assert that he has a finer understanding of young Americans than most of his successors in the field. He is certainly saner, which may or may not be due to the fact that he wrote his play before the war broke out. His "Henry Aldrich" may well become one of the household names in every family in which there are teen-age sons or daughters.

What a Life will open on May 11 and will play May 12, 13, 17, 18, 19, 20, 24, 25, 26, 27, with a Sunday evening performance on May 21 and a matinee on Thursday, May 25.

CHILDREN'S THEATRE

By the time this bulletin goes into the mail *The Snow Maiden* will have melted away together with the winter. On April 1, Charlotte B. Chorpenning's dramatization of *Jack and the Beanstalk* will open to the great joy of the children. It has been almost six years since it was last produced here and the Children's Theatre has passed on to a new generation.

Jack and the Beanstalk will play Saturday afternoons at 2:30 on April 1, 8, 15, 22, 29, May 6, 13, with a Sunday afternoon performance on April 30 at 3:00 and a Saturday morning performance on May 6 at 10:30.

HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents plus three cents Federal tax is charged for admission on all other days. Members, students, artists bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays.

For information, call Central 7080.

THE ART INSTITUTE OF CHICAGO

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